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Connecticut College

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Satyagraha

CONNECTICUT COLLEGE



Vol. 54, No. 7

NEW LONDON, CONNECTICUT

Tuesday, November 10, 1970



Thames Science Center Unveils New Building

On Monday, November 1, members and friends of the Thames Science Center dedicated a new headquarters and interpretive center located in the Connecticut Arboretum on Gallows Lane.

Designed by Mr. William L. Riddle of the Hartford Design Group and built by Torrance Construction Co. of Norwich, the structure includes offices, a classroom, a hall for educational exhibits, a library, space for the Center's store and a small apartment for a member of the Center's staff. Constructed in modules, each with a pyramidal ceiling capped by a skylight, the exterior is sheathed with natural cedar siding.

The building will serve as headquarters for the Thames Science Center's activities, which radiate throughout the southeastern section of the State, and notably into the schools where it is carrying on an active program of environmental education.

Dr. Russell Sergeant, President of the Thames Science Center, presided at the ceremony. The Reverend Clarence R. Wagner gave the invocation. Dr. Richard H. Goodwin, chairman of the Fund Raising Committee, Dr. William A. Niering, Director of the Connecticut Arboretum and Mr. Robert S. Treat, Executive Director of the Center, also spoke.

The cost of the structure was \$148,200, of which \$147,328 has been raised from 377 donors, including 7 foundations, 15 organizations, 11 business concerns and 344 individuals. The two largest contributions were from The Old Dominion Foundation and the Frank Loomis Palmer Fund.

The building was dedicated to "the quest for a quality environment for southeastern Connecticut."

Portions of the building have been named to honor certain citizens for whom special contributions have been given. The Library has been named The Reverend Clarence R. Wagner Library.

The Entry Hall is named in memory of the late Louise C. Howe of Norwich, an honorary Trustee of Connecticut College and long-time friend of the Connecticut Arboretum.

The Museum Wing memorializes the late Louis Darling of East Haddam, artist, author and naturalist.

The Kempton Wing Classroom honors the late Kempton Wing, staunch friend of the Center and

member of its Board until shortly before his death. This room is being furnished through a gift from the Delta Kappa Gamma Society, in memory of the late Eva Butler.

Other contributions were received in memory of Mrs. Richard Robinson, and Mr. Charles T. Hazlewood.

Although still largely unfurnished, the building is already serving as the Thames Science Center's headquarters, and will be open to the public during visiting hours which are now from 9 to 5, Monday through Friday.

Departments Utilize SSC Recommendations

by Mary Ann Sill

The Summer Study Committee report is a highly flexible document; it may be adapted to many needs of the College. There are provisions under the section concerned with a new academic plan which are currently open to interpretation by individual faculty members and departments. Indeed, flexibility and imagination are key words in any assessment of the report.

Certain portions of the report have already been implemented. The Government Department appears to be the best example of this.

The Summer Study Committee report states, "While the familiar routine of class meetings at regularly scheduled days and locations provides a useful pattern for teaching and learning, variations from this norm may serve important educational purposes." The Government Department is already making use of these proposals and, to a certain extent, used them last year also. Some classes have been scheduled in dorm living rooms. Recently, faculty members in the Department have suspended a week's classes and have held class during a seminar time on Monday nights. This is done when the topic to be discussed will continue over several class periods. Instead of breaking up discussion over regularly scheduled class meetings, the topic may be discussed in its entirety during the seminar session.

There is flexibility within the Department with regard to the major and interdepartmental majors. There are no required courses for the major. The only require-

ment is a distribution requirement; the major must take at least one course in each of the four areas of concentration within the Department, and there is a wide range of course choices in each of the areas.

A major may concentrate in one of the four substantive areas or may arrange a program combining areas. The student may also design an interdepartmental major and is able to obtain credit for three courses taken outside of the Government Department. This flexibility in the development of programs is the kind of innovation the Summer Study Committee suggests.

The report also states that "the Committee recommends faculty be encouraged to join in the cooperative teaching of certain courses when the interests of particular faculty members and the character of the subject matter lend themselves to this teaching technique. Such a mode of instruction might enable faculty concerned with the same problem to work out a critical understanding of it together with a class of students. It might also exhibit for students an educationally valuable diversity of viewpoints." This idea is currently being used, in a modified fashion, for History 157. Mr. Havens and Mr. Smith both lecture the class, and both hold discussion sections once a week.

Most of the provisions of the Summer Study Committee Report are not as controversial as one might think. Many portions of the report are applicable to Connecticut College right now. All that is called for is a little imagination and initiative.

Philadelphia Orchestra Presents Bartok, Sibelius, Moussorgsky

by Michael Ware

Bartok, Sibelius, and Moussorgsky in that order, were the composers featured in The Philadelphia Orchestra's program Wednesday November 4th, Eugene Ormandy conducting.

The program as a whole was well performed. The orchestra seemed cramped on the stage, but this didn't hinder their playing. Mr. Ormandy led them through a program quite fragmented in musical idea. It seemed that after the Bartok *Two Portraits*, we never again heard the orchestra building and obtaining a cogent musical edifice.

The first Bartok Portrait was described as having been a violin concerto originally, which the composer, having second thoughts on the first movement turned into this Portrait entitled "One Ideal."

The opening is a solo violin, in an enormous melody, who is joined by a second and then a third, and finally by the whole ensemble. The writing at the opening is so typical of Bartok, evermoving melodically, letting the harmonies fall where they may in the profound curve of the music, that one has high hopes for the piece. These are somewhat shortlived, for Bartok recedes from the energy of his original idea, almost sorrowfully to a solo violin who is just too romantic. The piece carries you to a certain point where the energy dissipates

leaving you slowly sliding down to the end of the piece (not really ideal). But the sonority of the Philadelphia strings was worth whatever was written.

"One Grotesque" is a more successful work in that it was more to the point. Bartok wanted to portray something grotesque, and he did. But it is nothing we could program a ballet too, for Bartok's depiction was of a style of composition. Melodies he would never dream of writing in a serious work, for their kurtness, almost pointlessness, he wrote here. And the ending was so poorly prepared for, again so pointless, that Bartok's meaning of grotesque came through clearly. His composition itself was grotesque, music turned inside out.

The Sibelius 2nd Symphony was a very perplexing piece. Its material was so important to Sibelius, that he couldn't bear to work with it, change it, compose it. The orchestra is in blocks of sonority, if there is brass it is all the brass, and so on for woodwinds and strings for the most part. The first movement is a study in frustration. Sibelius presents us with glowing material, even elegant at times. As each section comes back for the most part never moving ahead, the glow is lost, in striving for a climax that is never really worked up, just presented. No doubt the climax of the movement is astounding, yet how much more powerful it might have been rings in your ears each time you hear it again the same way.

The third and fourth movements, played without a break epitomize the frustration of this work. They go on and on, ever repeating familiar fragments, obsessed in covering the same ground. If the fragments that make up the work needed explanation, then repetition would be in order. But Sibelius has made a point of making them crystal clear in the first place. These two factors lead him into the grand

marathon, which no matter how well played in beautiful language, still remains poorly conceived. The orchestra and the audience both were tired after this work, grateful for its majestic performance, yet also grateful for its conclusion.

After intermission, the Orchestra returned with Moussorgsky's *Pictures at an Exhibition*. The performance of this work was a foregone conclusion. Despite some difficult individual work, this staple of Orchestra repertoire

(Continued on Page 6, Col. 2)



Hugh Sidey

BERNSTEIN LECTURE IN GOVERNMENT

The second of the Bernstein Lectures in Government will be held this Thursday, November 12 at 8:00 P.M. in Oliva Hall. The lecture will be given by Mr. Hugh Sidey. Mr. Sidey is Chief of the Time-Life News-bureau in Washington, D.C. He is the author of John F. Kennedy: A Reporter's Inside Story and A Very Personal Presidency: Lyndon B. Johnson in the White House. He also writes a bylined column entitled "The Presidency" for Life Magazine. Mr. Sidey's topic is "The Power of Presidential Imagery." The public is invited.

Reverend Moody To Speak On Abortion And Addiction

Reverend Howard Moody, founder and leader of many community and social services in New York, will speak on campus on Tuesday, November 10, and on Wednesday, November 11. Tuesday's talk, to be held at 7 p.m. in Oliva Hall, is titled "The Case Against Legalized Compulsory Pregnancy." On Wednesday, Mr. Moody will speak on "Drugs in an Addicted Society," at 12:30 p.m. in the Main Lounge at Crozier-Williams.

Five years after his graduation from Yale Divinity School in 1951, Mr. Moody came to the Judson Memorial Church in Greenwich Village. The ministry of the church relates to the cultural life of the Village. Also affiliated with the church are the Judson Poets' Theater and the Judson Dance Theater, both of which have been widely acclaimed in their respective fields.

Active in the Democratic Party's reform movement, in 1959 Mr. Moody served as President of the (Greenwich) Village Independent Democrats in their attempt to unseat Carmine DeSapio, boss of Tammany Hall.

In 1967, Mr. Moody served as co-chairman of Democrats for Lindsay and in 1968 he was elected as a delegate to the National Democratic Convention in Chicago.

Mr. Moody has also been actively involved in social and community issues. Because of his interest in the more humane treatment of drug addicts, he was a delegate to the 1962 White House Conference on Drug Abuse and he founded The Village Aid and Service Center to rehabilitate drug addicts in Greenwich Village. Recently he has been concerned with the problems of a more liberal abortion law and in 1967 was a founder of the New York Clergy Consultation Service on Abortion.

In the past, Mr. Moody was a faculty member of The New School for Social Research. He is the author of *The Fourth Man*, a book published by Macmillan.

Mr. Moody has recently provided leadership by being a member of the Borough President's Planning Board for Greenwich Village and by being on the Board of Directors of the New York Civil Liberties Union.

Expansion And The Financial Crisis

The proposal for expansion of the Connecticut College student body went before the dormitories last Wednesday, in an effort to obtain a profile of student opinion on the matter. The proposed expansion of the college would come over a period of four years, from September 1971 to September 1974, and would call for an increase of one hundred students per year.

The primary question here, is whether Connecticut College in fact needs a specific program to meet spiralling costs. The answer is unquestionably yes. It would be naive to think that the exhaustion of the College's capital within a period as short as five years, is not well on its way to being realized. With a deficit last year of close to 400,000 dollars, and a proposed deficit of 380,000 dollars this year, survival itself is the major concern. How is Connecticut College to survive?

An increase in tuition is one possible solution. The danger here would be in pricing Connecticut beyond the aspirations of possible students, and beyond the already concerned present student. To increase tuition substantially might mean a breakdown for students already hard pressed, and at the very least, a general disenchantment.

The proposed expansion therefore, in the light of the financial urgency here, may appear better than a tuition rise, or a depletion of academic offerings.

A concern over the quality of student to be admitted into a large college is to be considered. With an increase of one hundred students each year, the question of how high admissions standards will be, is raised.

Although the freshman class will receive most of the burden, the transfer program might possibly be expanded to sift more new students into the upper classes. A more hopeful prospect, however, is that while coeducation continues to evolve, applications will continue to rise, therefore making the maintenance of present admissions standards possible.

The foremost consideration, however, is the consideration of the effect expansion will have on academic life. Whether this will cause extreme pressure depends on the department and the course. It will definitely mean that Connecticut will have to utilize its resources more carefully. In defining "resources", student help in the administering of courses may be considered. Also, if the size of a course seems overbearing, the alternative courses may well be devised, if they are not already in existence. Perhaps more obscure yet just as challenging courses would be able replacements for the more "popular" courses students tend to choose.

With some thought, many programs could be instituted to distribute the burden of more students throughout the academic college.

There is no question that a financial plan for Connecticut College must be realized. We feel the best program is the expansion of the college's student body over the four year period 1971-1974. In realizing the need for a program, we must go about preserving what is important to education at Connecticut College.

Many argue that the college's small size is highly important. But faced with actual survival, an increase in size, coupled with a dedication to creating facilities and faculty in scale when finances return to balance, appears to be the only viable solution.

Letters To The Editor

To the Editors:

The writer would like to respond to some of the comments made in *Satyagraha* of October 27, on the subject of Mrs. Morris's critique of the Summer Study Committee Report. Since the full critique has now been published, we are all in a position to give it the same kind of critical scrutiny that has been accorded the S.S.C. Report.

If I understand Mrs. Morris correctly, she is describing what a given student might actually do under certain provisions or alternatives offered by the Report. Some of the extreme provisions would, she contends, damage our educational program. Her approach seems reasonable to me, for surely no one has the right to assume that some parts certainly will be adopted, while others certainly will not. The Report must stand as written. None of us, not even Committee members, has the right to amend, embroider, or improvise upon it.

Mr. Reiss has criticized Mrs. Morris for her use of the term "light-weight students". It seems Mrs. Morris is concerned that the new program might attract such students. Mr. Reiss disagrees, but then goes on to defend our present students, who incidentally are not the subjects of the discussion, and in so doing states "that after almost ten years teaching at this college, I have yet to encounter whatever Mrs. Morris means by light-weight students". It is strange that he should confess to having no idea what Mrs. Morris means by "light-weight student" and yet is able to state categorically that he has never met one. Perhaps we can agree to a kind of operational definition and say that light-weight students go with light-weight curricula.

The esteem in which this College, and its degree, are held in the public mind are clearly matters of vital interest to every one of us, students, alumnae, faculty, and administration alike. In spite of Mr. Reiss's contention, our degree does have value—at least one would suppose that some of our students think it does. That value, of course, may be symbolic, economic, or a combination of both. In any event, I find it particularly difficult to believe that many of our students would devote four long years to their college education if, at the end, the College did not award the degree. I would not argue, however, with the College's offering a program with no degree for those who might wish it.

Many of Mr. Bergen's comments in Topic of Candor, though of a different kind, seem equally inappropriate and illogical. His comments appear to be addressed, curiously, to the students only, though he does finally agree to a kind of student-faculty "discussion". His concept of discussion is a one way affair though, for he immediately urges students who agree with him to press his point of view—hardly an invitation to reasoned discussion.

On the topic of academic excellence, Mr. Bergen seems to be saying: Yale is an excellent university. Yale has abolished general requirements. The abolition of general requirements therefore implies excellence, and if Connecticut College aspires to excellence, it too must abolish those requirements.

Connecticut, like Wesleyan, Yale, and Clark, has established its reputation over a long period of time, a time during which requirements have generally been more stringent than they now are. If there is a simple relationship between academic reputation and curricular requirement, it might be argued that excellence goes with stringent requirements, and not conversely. I would be unconvinced by that argument too, for I

think the question of reputation is not that simple. But it does seem possible that, under proper conditions, a good reputation might disappear overnight.

We can surely agree with Mr. Bergen that students should be in college principally for "intellectual pursuit". It is a pity that grades, for him, connote only "competition". Academic performances are surely private matters, but they are open to judgment by instructors. Since the grade summarizes the instructor's evaluation, it is, in a sense, his property. Perhaps the College should keep detailed grades confidential, even to the extent of denying students access to them, as is the practice in some colleges abroad, and should transmit to employers and graduate schools either the detailed record or the pass-fail translation of the record, at the student's option. If grades are truly awards, then the spirit of competition is inevitable. What the Faculty needs to do, of course, is to make the present grading system more uniform and equitable.

The S.S.C.'s recommendation on the general education program is unacceptable to me because it is prescriptive, though it appears not to be so, and because, for a majority of our students, it would not work as described. Should a student adopt one of the models listed, he will face a set of courses (who knows how many?) essentially of the advisors' choosing—truly an "assembly line of courses". If he makes up his own model, who knows how long it will take him to devise one acceptable to the proposed Advisory Board? If no model materializes within the prescribed time, the unlucky student must withdraw from the College.

More importantly, I fail to see how the new program, which depends crucially on an effective advisory component, can possibly work if, as many students and faculty claim, our present advising system is failing. The proposed program seems to contain within itself a guarantee of its own failure. On this theme I will add just one further point, a quotation from one of my students. She said, "I like the new proposal, but I don't like the new advisory system, or the Freshman Colloquium". It seems to me important, even imperative, that we ask ourselves whether the program can work effectively in the total absence of a system of advising.

Finally, a most important point. In recent years the College has taken very seriously the student point of view. We have seen changes occur as a direct result of

student creativity and initiative, and we should be thankful for the enormous amounts of time and energy that students and faculty willingly devote to important academic matters. I therefore take issue with Mr. Bergen's divisive tactic. I can not accept his implication that since this College serves the students, it must do only what they think is right. Faculty live and work here too. We share the same concerns.

I urge all students and faculty to read the full S.S.C. Report, and to consider also Mrs. Morris's paper, for the issues are vital. The discussion must take place in an atmosphere of mutual respect, and be free of political, social, ethnic, or religious verbiage, if we are to reach some measure of wisdom and understanding.

Sincerely,
David G. Fenton
Chairman

To the Editors:

Thank you for your full and able coverage of the CCCD (Coalition for the Connecticut College Degree) Report, and also for your careful representation of the presentation of its content and your editorial position. We hope now that the constructive proposals in both reports will be comparatively weighed in the Academic and Academic Policy Committees. The College will surely watch with great interest the outcome of the work of those Committees in light of the numerous proposals—on so many sides of so many questions—before them.

A great deal of time has already gone into the examination of the Summer Study Group's proposals. A debate on the issues would not be unwelcome to us, but we think it would be wise and sensible not to debate proposals in the abstract, but rather any major ones which emerge for Faculty Action from Committee. If a major recommendation from Committee should be made, a public debate between members of the two groups might then be both fruitful and appropriate.

For those students and other members of the community interested in our Report, and the Report on general academic conditions at Wesleyan (seemingly the model of the Summer Study Group) both have been placed at the Loan Desk in the Library, and in Dean Jordan's Office. Two copies of the CCCD Report have been mailed to each Housefellow for ready reference in the dormitories.

Sincerely yours,
Ruby Turner Morris
MEMBER, CCCD

News Notes

Adriane Gaffuri '72 has been selected as one of a group of six undergraduates from New England to be an honorary fellow of the New England Psychological Association. She will be awarded the certificate at a luncheon sponsored by the Psychological Association at their convention November 13 and 14.

* * *

Radcliffe College will offer this summer the 24th session of an intensive six week course for college graduates—both men and women—who are interested in making a career in book and magazine publishing. Inquiries concerning requirements for admission, registration, placement service and living accommodations may be addressed to the executive director: Mrs. Diggory Venn, Radcliffe College, Cambridge, Mass. 02138.

* * *

The Brooklyn Academy of Music as its 1970-71 Festival of Dance is presenting Merce Cun-

ningham and Dance Company November 3-15. One dollar rush seats are available to students at the Academy box office one hour before curtain. Two dollar orchestra seats (regularly \$5.95) are available in advance by mail or by calling 783-6700, ext. 23. Faculty may purchase \$5.00 film memberships to the complete "Cinema Classics" and "What's Happening?" series being shown at the Academy through May 7. Regular memberships are \$10.00. Inquiries may be addressed to the Academy's office, 30 Lafayette Avenue, Brooklyn 11217.

* * *

Student Overseas Services will place students in a wide range of temporary winter or summer jobs in Europe. Interested students may obtain job application forms, job listings and descriptions, a free copy of Euronews and the SOS Handbook on earning a summer abroad by sending their name, address and \$1 to SOS—Student Overseas Services, P.O. Box 221, Brookline, Mass.

Satyagraha

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TOPIC OF CANDOR

by Dave Clark

In the first moments after the end of the 1970 campaign, it seems that this election year was one with rather less importance and impetus upon the ongoing story of American political history.

The tangible effects are fairly obvious, neither side can honestly claim both a psychological and arithmetical victory. The Republicans did well in Congress for a party with its leader in the White House for an off year election. Messrs. Nixon and Agnew's campaigning had effects that proved to be beneficial to both sides, in fact their batting average for their hand-picked candidates must be considered poor. The Democrats show some extraordinary gains in governorships, showing some healthy streamlining and cohesiveness in the party that was so badly split in 1968.

A few figures who passed from the scene this year should be mentioned, especially Senators Tydings, Gore, Yarborough and John Williams. Some others may have passed temporarily, most noteworthy among these are Representative Lowenstein and Joe Duffey. But some remarkable new men

have appeared, and the emergence of Robert Drinan, John Danforth, and Adlai Stevenson III should be noted, much will be heard from them.

One last tangible result of the returns is that the figures show a remarkable track record for those pollsters who predicted races. Electronic sophistication also entered the picture as the use of media, especially television, by candidates became an issue. But the effect of this new phenomenon has yet to be fully explored and understood.

The most fundamental question was answered: The Democrats do have a reasonable chance to beat Nixon in '72, as the president did not receive a wide mandate to continue his program, or move the country in a new direction. But his answer seemed likely long before election day.

Far more interesting was the question of what was the single most decisive issue: was it "law'n'order" or "bread and butter"? The returns give a confused answer to this question. On election day two years ago Nixon told those close to him that if the economic issue replaced the social issue as the

most important concern of the voters, then his campaign would most likely end in failure. However, the social issue predominated, and Mr. Nixon won.

If anything, Nixon should learn that economics is re-emerging says, important. Whether it will stay that way is hard to tell. But either as a result of his administration's actions in the next two years or his interpretation of the country's mood, Mr. Nixon must be sensitive to whichever of these two great issues is deemed more important by the electorate and focus his reelection campaign on that issue.

Most of the problems, the policies, and the people that make up America's political scene will carry on. The 1970 elections proved little that was not known before, and apart from a few specific cases, which tended to cancel each other out, the results of November third are among some of the least crucial factors in United States politics in this century. They marked no real beginning trend, nor even a point of transition. The American electorate is just as diffused as it was before.

Quakerism Explores Individual Truth, In Meditation, Insight

by Peggy McIver

Everyone sits cross-legged on the carpeted floor in a large, loose circle. The uninitiated, uncertain of the situation, fix their attention upon the central figure. He is young, ascetic-looking and his lean face is accentuated by long hair parted in the middle.

The speaker intones a few words explaining how he came to find his true religion and reads a passage from a philosophical work. Suddenly, he bows his head in meditation and plunges the room into a silence that remains unbroken for the next hour. A few guilty eyes dart around the room, but most are absorbed in meditation.

Then, as abruptly as he created the silence, the leader breaks it with a spontaneous outpouring of thought. "Inner light is the thing that we are striving for. Something more than normal awareness. And it's not exactly knowledge. Hopefully . . . it's truth itself."

A few minutes later, a girl shatters the silence again as she muses, "This afternoon, we were dipping leaves into wax. And I thought, why? Aren't the bare trees just as beautiful without their leaves?"

Then, as if by signal, the leader of the circle and the girl sitting next to him, lift their heads exchange smiles, and clasp each others hands. They cross hands and everyone takes the hands of their neighbor. The meeting is over.

The ascetic-looking man, David Gillette, is leading the Quaker meetings in the Chapel library on Sundays at 4:30. A Wesleyan student, David was asked to lead the Connecticut College Friends' meeting by Paige Persak and Carol Nimick, who organized the group.

So far, the Friends have only met once. According to Paige, the future of the group is not at all certain. "I'm not sure where we go from here. My reasons for getting the group together were really pretty selfish. My campus job on Sunday mornings keeps me from attending the meetings of the Friends at Mitchell College, which are from 10 a.m. to 11, so we decided to get a group started here.

"Eventually," she continued, "we want our group to move down to New London and affiliate with the community group. But that's months away. Right now our aim is not necessarily to attract a large group, but to continue Friends' meetings with interested students."

Although she had been reading about the Quaker church for the past few months, Paige didn't think seriously about joining the religion until very recently. Her attraction to the Quaker religion, according to Paige, is that its followers are not bound by a rigid creed.

"About the only thing you could get all Quakers to agree on is that they are anti-war."

Carol Nimick, agreeing with Paige, said that her initial attraction to Quakerism also was its unstructured quality. "It's not like the minister comes up to the pulpit and says some words because he knows that he has to put forth something every week. Individual Quakers can stand up and say what they really mean. And meditation has a little more value than just going through a response reading by rote."

Changes in future meetings will involve more discussion of the Quaker faith itself, according to

Paige. "It's a real discipline," she said. "You can't just jump into it."

The Quaker religion was founded on the principle that God makes Himself personally known to every man and woman. Quakers meet together, usually once a week, in silent prayer, during which any member can break the silence if he has an insight he feels will be useful to others.

WCNI regrets its poor transmission over the past few days. There is an excuse however, because Connecticut College Radio is now centrally located in Holmes Hall. Please allow the DJs time to move. They have bid a fond farewell to Jane Addams, and their first task is filling the six new offices with a bureaucracy.

The Firesign Theatre, A Group With No Competitors, Imitators

by Dave Russell

Columbia Records' hype for this, the third album by the Firesign Theater, was indeed minimal. But what can anyone say about the Firesign Theater? About the only comment that any of the producers could make was, "this record is 14 years ahead of its time." The allusion to Orwell is appropriate, but the statement is not. Its time is now, and its message is for the present as well as for the future.

For those not familiar with the group, the Firesign Theater is working in a medium so completely different from any other in the recording industry that they have no competitors and no imitators. They do not play music, yet it would be a gross understatement to refer to them as a vocal or narrative group. They bear as much relationship to Bill Cosby's storytelling as the New York Philharmonic does to the New York Rock and Roll Ensemble.

Their first two albums, *Waiting for the Electrician and How Can You Be in Two Places When You're Not Anywhere At All?* show an evolution of technique which culminates in *Don't Crush*

That Dwarf. They have developed intricate storylines (such as the classic "Adventures of Nick Danger") to such a point that the third album can be a continuous presentation from the beginning of *This Side to the end of The Other Side*. Trying to follow, much less to understand a Firesign Theater album can prove to be a mind-wrecking task, but the third disc is certainly the triumph of this genre.

Basically, *Don't Crush the Dwarf* is an hour in the life of (as well as the life in an hour of) George Leroy Tirebiter. George is sitting in front of his TV set some years (months; weeks?) in the future. As he changes channels we see, or rather hear, his life pass before him. He is featured on a quiz show, in an old war movie and in a vintage "TV teens" program. Through all this the Firesign Theater provides a confusing, sick, perverted and completely nonsensical comedy to entertain the listener during his experience.

If one can take the record as a whole, though, there is a serious and poignant message which surfaces infrequently in bits and pieces throughout the album. Per-

haps it might best be summed up by saying that the United States lost World War II (and possibly WW III). Fascism surrounds us all in varying degrees, and our concepts of "freedom" are being legislated into creeping anachronisms. We see flashes of a world of sectors, curfews, food shortages and the ever-present police state. Commercialism and materialism have reached an all-time high, as has the population thanks to a plentiful supply of drugs.

Don't crush That Dwarf, Hand Me The Pliers is a masterpiece of this type of recording. It can be viewed with its two predecessors as a humorous, mind-destroying record, or it can be seen as a commentary, a warning and perhaps a minor prophecy. The interpretation is up to the individual.

If you're unacquainted with the Firesign Theater, only a complete sadist could recommend that you start by listening to this record. You would do better to begin with *Nick Danger*. But, if you are a long-time Firesign Theater addict pick up on the new album—it's the best thing they've ever done and, without a doubt, it's unique.



The Czech String Quartet will be appearing November 18 with Rudolf Firkusny, pianist. They will perform works of Mozart, Bartok and Dvorak.

Concerned Students Plan Health Kitchen

by Allen Carroll

A group of Conn College students is attempting to organize an organic foods kitchen on the campus, as an alternative to the "unhealthy and harmful" food currently served at the college.

The group's organizers, Richard Marten and Tom Howard, hope to gain permission from the administration to use one of the dormitory kitchens. Organic food would be served to a number of subscribing students, and, according to Richard Marten, would "not cost the college any more money" than the existing food service.

"Stuart", an organic foods expert from New Haven, spoke at a meeting Wednesday, November 4, which was attended by approximately 70 people. Stuart, who formerly ran a non-profit organic foods store in New Haven called "Our Food Shop", emphasized the importance of purity and balance in food intake in keeping physically healthy and spiritually content.

"We want first to get enough people to sign a petition (in support of the organic foods kitchen)", Richard Marten stated. "About 190 to 200 signatures are needed. Then we will ask the college to let us come up with a plan for an organic foods kitchen that won't cost the college any

more money" than the existing dining rooms.

Stuart believes that a cafeteria can be organized that can compete financially with the normal food service. Marten stated that this is possible if volunteer student help is used, and if the food is purchased wholesale. Stuart is familiar with various wholesale suppliers.

"Once we get the plan, we will work quickly to get the kitchen established" Marten stated. He hopes to have the kitchen operating by the beginning of next semester.

Marten also expressed hopes of establishing "an accredited course in nutrition that would teach the preparation of organic food". The course might be taught by Stuart, he said.

Marten explained that the existence of artificial preservatives, flavorings, and pesticide residues, make food served by the school unhealthy. As an example, Marten stated that "refined sugar has been definitely linked to cancer and heart disease". He also illustrated the dangers of meat, especially beef. He alleged that farmers inject cattle with a hormone called Stilbestro "that has been linked to tumors in animals and man". The hormone fattens the cows. "The cows are also shot

(Continued on Page 6, Col. 3)

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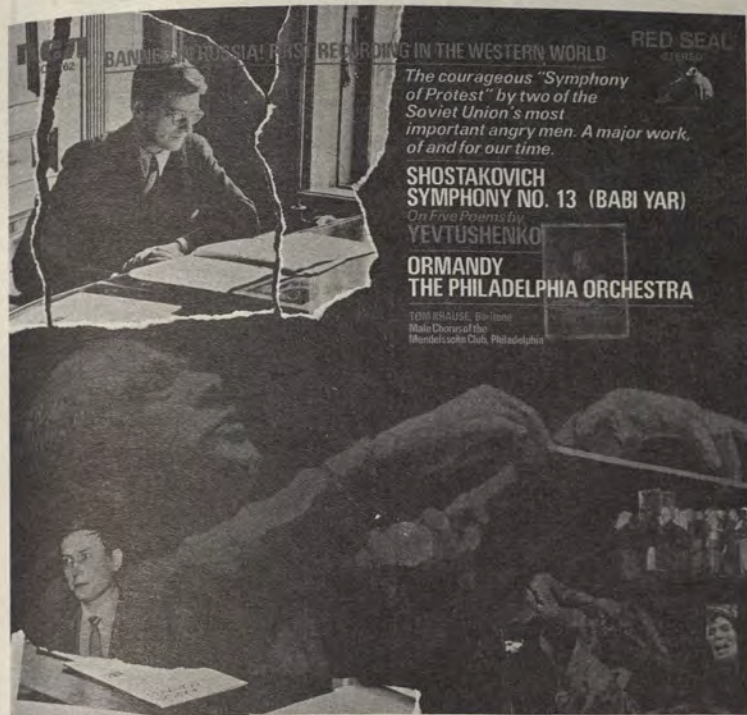
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SHOSTAKOVICH SYMPHONY NO. 13 (BABI YAR)
On Five Poems by YEVTUSHENKO

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TONI KRAUSE, Baritone
Male Chorus of the
MonteCarmel Choir, Philadelphia

by Michael Ware

Above Babi Yar there are no monuments
The steep cliff is like a crude tombstone
I'm frightened
Today I am as old as the Jewish people.

And with these words, set against the tolling of a bell Shostakovich begins his 13th Symphony, Babi Yar. The continuity of spirit between the five Yevtushenko poems depicted here and Shostakovich's musical setting for orchestra, male chorus and baritone solo is deeper than merely an artist's conception meeting with another's. Shostakovich and Yevtushenko attain grim realization of the Russian state having lived in it, and having been oppressed by it.

What the listener hears in this work is thoroughly honest. It is real. It is people. From the opening Adagio we are being told a story. Shostakovich only asks that we be with him along the way.

His composition spreads over five poems alternating baritone, orchestra and chorus for the most part. The music is best heard when there is plenty of time to spend on it. There are no "highlights" that can satisfy spotty listening. When you play the work, you stay for the duration; that is the listener's contract.

The first poem deals with Babi Yar. It is a chilling account. Tom Krause, baritone is extremely interesting to listen to, partly for the unfamiliar language to the western ear, and partly for his own narrative power. His voice is even and full in all ranges and his performance is stern. Shostakovich lets the poem direct the

music and although his form is basically conceived on a handful of recurring motifs, the words make the work quite complete.

Humor, the second movement, concerns itself with the spirit behind humor and satire more than with something merely humorous. The music to this poem is lively in a way that makes us question how each of these artists conceives of humor. It is more, to our ears, like the spirit of revolution or individual liberation. A verse from the poem will serve to show this.

In a shabby, scanty overcoat,
Downcast and as if repenting,
caught as a political prisoner,
he is going to his execution.

To all appearances he showed his obedience,

he was ready for his afterlife,
when suddenly he slipped from his

overcoat, waved his hand, and ta-ta.

It is obvious that Yevtushenko was not being humorous, he was admiring a rare instance of spirit. Yet Shostakovich cannot be as light, or macabre with the humor as Berlioz was in *Symphonie Fantastique*. The situation here is not a dream; it is real.

The final three movements melt into one long Russian winter. The poems are *At The Store*, *Fears*, and *A Career* (Be careful of the meaning in this movement also). The first of these three depicts Russian women, their fortitude and the injustice heaped upon them. We come to believe the situation in the store, waiting in line in the cold. We feel the shuffling of feet. We have plenty of time to ponder.

Fears comes as a dialogue between the speaker and the listener. (Continued on Page 6, Col. 1)

Mice, Mothers and Meanness

Frann Axelrad

On Tuesday, November 3, Dr. Victor H. Denenberg inaugurated Connecticut College's first psychology colloquium of the 1970-71 year with his lecture on "Mice, Mothers and Meanness."

Professor Denenberg, who received his B.A. at Bucknell University and M.A. and PhD at Purdue, is a member of the Bio-behavioral Sciences Department at the University of Connecticut. He is also President of the International Society of Developmental Psycho-Biology.

Dr. Denenberg's lecture was based on the results of a seven year period of research and experimentation in which he supervised a series of doctoral dissertations. He supplied his audience with many important insights into the progressive behavior of mice by explaining the effects that their early experiences have on their later development.

Through the use of a heterogeneous group of rat and mice peers, Dr. Denenberg stressed the importance that maternal variables have on the development of these behavior patterns.

In a series of slides the audience viewed the results that occurred when the adolescent mice were separated from their mothers and raised under the protection of a female rat. Although these mammals are of different species and contain varying behavior patterns, they continued to live in harmony.

The changes that occurred in these mice as they reached maturity were illustrated by experiments on their aggression factor, open-field activity and passive learning.

Dr. Denenberg found that the mice whose post-natal mothers were rats experienced a reduction in their aggressive behavior. While the mouse is a spontaneous fighting animal, the rat is innately docile and requires impetus to respond.

Consequently, when a mouse is reared in a non-violent environment of rats, he assumes aggressive traits lower than those of his rat peers. Inversely, the social factors essential in increasing their fighting probability include the presence of a "mouse-mother", the absence of peers during their pre-weaning stage and the presence of peers in their later stages.

From the discovery that there also follows a reduction of activity in the foster-parented mouse, Dr. Denenberg postulated that the adrenal gland may be involved. Thus, corticosterone, a hormone secreted by the adrenal cortex, was used to plot a response curve for the aggression and emotional behavior patterns because of its influence on the stress reactions of the various animals.

Since the mouse's amount of activity per unit of blood is greater than that of the rat, the mouse raised in the presence of a surrogate-mother was expected to have a corticosterone response between the curves of the mice and rats who were raised by their respective mothers. Surprisingly, they concluded that one of the

major acts of the psycho-biological behavior is the altering of the action of the adrenal gland.

The maternal variables appeared to the speaker to be more important than the influences of the peer group on the mice's physiological behavior. Since the composition of the rat's milk is different from that of the mouse, the possibility arose that functional bio-chemical factors controlled the animal's progressive behavior rather than the maternal influence controlling it.

This argument was dissolved when a young mouse was placed under the protection of both a "rat-aunt" and his own mother. In this experiment the virgin female rat did everything maternally for (Continued on Page 6, Col. 1)

"Baby Maker" Resolves, Transcends Cliches

by Peggy McIver

The *Baby Maker* gleefully transcends all its inherent limitations—its title and subject matter. The smirking suggestiveness of the title alone could have done the movie in.

And consider the unlikelihood of the plot. Tish (Barbara Hershey) is a hippie chick who is hard-pressed for cash. So she hires out her womb to a rich suburban couple who are desperate for a child. The wife, Suzanne, has had a hysterectomy which makes child-bearing an impossibility for her, but she refuses to adopt a child. If she can't be the mother of the child, then at least she wants her husband, Jay, to be the father. At the onset of the film at least, the arrangement is entirely businesslike—Tish is to receive \$500 dollars down, \$2,000 upon the birth of a healthy baby, and \$100 extra if the child is a boy.

The first few scenes do little to help the viewer swallow his incredulity. For some reason, the dialogue is strangely stilted and painful to the ear. Perhaps this is so because the premise upon which the first scene is built reeks

of the mouldiest of all clichés—the generation gap. Jay and Suzanne, in an attempt to conduct their business proposition as humanely as possible, have invited Tish to dinner. They grope about trying to establish some sort of rapport with their hireling, succeeding only in displaying a dismal ignorance of the hippie lifestyle (which means that they haven't seen any Hollywood movies lately). For instance, when Jay offers Tish a drink, Tish responds with a trace of disdain, "I don't drink . . . I turn on."

Later, when Tish is looking over the couple's record collection, she remarks, "I see you have a lot of Frank Sinatra records." Jay responds, in one of the most hollow lines of dialogue I have heard, "Yes, and we have all the Beatle records also."

The faults of the movie as a whole are glaringly obvious in the initial scenes. The conversation is at times so unconvincing that you will find yourself jabbing your neighbor with your elbow in an attempt to register disbelief.

By way of compensations how- (Continued on Page 6, Col. 3)

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by vincent

MICE, MOTHERS

(Continued from Page 5, Col. 5) the pups but give them milk, which was supplied by their own mother. The same results followed with the rat-aunt as did with the rat-mother; the young mice retained their low rate of activity as well as their low corticosterone response. Therefore, the maternal effects on the young pups are independent of the animal's biochemical factors.

Denenberg further explained that the mice raised by the maternal rats were less effective in their passive learning response than were the mice raised by their respective mothers. To validate his hypothesis he used two different mouse strains, the black and the Swiss Albino, but the same results occurred in their activity. Considering the different genetic makeup of these two strains, he further concluded that the genetic background does not serve as a dominating influence on the pups.

The physiological changes of the mice occur predominately because of the behavioral interaction of the mother or aunt with the young pups. It is this interaction that modifies the aggression, adrenal physiology and passive learning power of the mice and has the greatest effect on the progressive behavior of these animals.

SHOSTAKOVICH

(Continued from Page 5, Col. 2) tween the chorus and Krause. The chorus insists that the fears in Russia are dead, like shadows, while the baritone recalls when they were real. He soon convinces the chorus, and they both move on to fears which plague all men. The final fear being Yevtushenko's, that he is not writing in full force.

The power of the two movements preceding *A Career*, and how deeply they draw the listener into their troubles cannot be measured until one hears the transitional phrase between *Fears*, and *A Career*. After having been so turbulent, so deeply powered, the work, almost in a vision, introduces two flutes in an angelic gesture. Almost as quickly as they arrived, they depart. For a moment you cannot believe they were there. *A Career* is somewhat more hopeful, but as is only honest, the work as a whole is grim, determined, and almost shackled with its woes.

Eugene Ormandy and the Philadelphia Orchestra's contribution to this work is of course superb. The music is not difficult, and easily understood. Sonority and effect are the two manifestations upon which Ormandy, Yevtushenko, and Shostakovich center.

Tom Krause is powerful enough to handle the role. Until we hear a lesser artist in its portrayal, we can only trust our sensibilities that what he has done is quite outstanding.

PHILADELPHIA ORCHESTRA

(Continued from Page 1, Col. 5) was well beneath the technical skill of the orchestra. One could just enjoy the music and study Ormandy.

ORGANIC FOOD

(Continued from Page 3, Col. 5) full of tranquilizers to add to their weight," he said.

In addition, Marten stated that "the meat starts to rot as soon as the cow is killed", and that it is injected with Sodium Nitrate. This does three things, according to Marten: "It pulls the rotting flesh together, dispels the noxious odors, and also gives the meat the nice red colors that you see."

On the other hand, a well-regulated diet of health food helps restore and maintain the body's "beautifully delicate balance", he said. The most important purpose of eating food is to "sustain life", on a spiritual as well as a physical level. "We believe that the body is the temple of the spirit or soul", he stated, and added that it is necessary to "keep the body pure so the spirit can operate freely".

MOVIE REVIEW

(Continued from Page 5, Col. 5) ever, some very good performances succeed in breathing life into the styrofoam dialogue. Barbara Hershey is fine as Tish, although she should have ignored whoever it was who told her that to be breathy is to be a good actress. Sam Groom and Collin Wilcox-Horne turn in delicately-shaded performances as the suburban couple that hope to further solidify the shaky plot.

Above all, the movie achieves distinction with a few scenes that are at the same time moronically stupid and brilliantly inventive. An outstanding example involves Tish's boyfriend, a muscular, largely non-verbal freak, and two of his friends. The scene takes us into a room that is so dimly lit that it is impossible to determine what the three are doing, although it looks pretty sordid. Then, the camera zooms in on a stomach-turning sight... an unidentifiable mass of throbbing green tissue marked by cancerous black dots and numerous porcupine quills. The other two are trying to turn on Tad to this phenomenon—which turns out to be a sea urchin—but, understandably he is revolted. However, the argument is clinched when Tad's friend bursts out with, "But man... it's psychedelic!"

While the movie has more than its share of scenes-that-are-not-to-be-believed, it also has scenes of powerful realism, surprising in a movie of this genre. We see events unfold logically and touchingly as Tish takes up residence with her employers. The three go and do everything together. This closeness the three share culminates when one night as Jay and Suzanne, locked in an embrace, wake up to see the very-pregnant figure of Tish in a nightshirt standing above their bed. "I'm

lonely," the girl explains, popping into bed next to Jay to the discomfort of his wife. Of course, the scene has heavy sexual overtones, but it also subtly illuminates the childlike vulnerability of Tish, who doesn't want to be left out of anything. Even the nuptial bed.

To its everlasting credit, the *Baby Maker* escapes the terrible rut that movies like *Joe* fell into. It is not merely a "hey-lookit-all-those-hippies-in-the-zoo" movie that takes you to yet another orgy. There are plenty of freaks in the film for curious viewers to stare at, but they are somewhat believable as characters, or, at least, funny as hell.

One of those rare types, the *Baby Maker* belongs in the category of movies that surprise and delight instead of disappoint and disgust the viewer. Instead of becoming mired in its subject matter, the *Baby Maker* struggles to its feet to stand as one of the best movies of the season.

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